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A Literary History of the English People. Vols. II and III. Parts I and II: From the Renaissance to the Civil War. By J. J. JUSSERAND. G. P. Putnam's Sons, New York and London, 1906, 1909.

Volume I of the above-named work (1895) was noticed in this Journal, XVIII 3, for October, 1897. It was then intended to complete the work in three volumes, Part II, "From the Renaissance to Pope", and Part III, "From Pope to the Present Day". But the work has evidently grown on the author's hands, and it will take at least two more volumes to complete it. However, the public will be the gainer, for we should not like to spare any portion of what has been written; only we hope that a shorter time may elapse between the third and fourth volumes than has elapsed between the first and second, and the second and third.

M. Jusserand has done well to write the work in English, that it may be an original work and not a translation, even if occasional expressions show that he is not "to the manner born". It is well that English people may see themselves through foreign spectacles, especially when they are worn by one who is so familiar with French literature as the American ambassador, and who can therefore trace better than a native Englishman the influence of French upon English literature.

Volume I closed with the taking of Constantinople (1453), and has a separate Index; volumes II and III close with the Civil War (1642), and have a joint Index, being separated by the chapter on the Novel, to which *genre* the author has already given a volume, written in French, but translated into English. Volume III treats chiefly the dramatic literature, especially of the age of Elizabeth, with the predecessors and successors of Shakespeare to the closing of the theatres, when English dramatic literature suffered an eclipse. The volumes are divided into Books, and these into Chapters, which are still further subdivided into Sections, an analytical method that serves the convenience of the reader. Numerous bibliographical notes fill the lower portions of the pages, but it may be a question whether it is not better to assemble them after the respective chapters, as they interrupt the narrative and criticism.

Volume II comprises two books, on the time of the Renaissance and the Reformation, and on the Age of Elizabeth, the first of which treats, besides the Renaissance in Europe and in England, the rise of printing, humanism in England, including English prose and poetry, on the transition from the Middle Ages to the Renaissance, and the poets of the Revival especially Wyatt and Surrey and their contemporaries. Under the Reformation we find Henry VIII, Cranmer and Cromwell treated, More and Tyndale, and the English Bible, Mary's persecutions, and, as a consequence, the restoration of Protestantism. This

was confirmed by Elizabeth, and it became a time of great maritime and commercial expansion, of travel, and of development in many ways, especially of patriotism. The literary development in this age was notable, both in prose and poetry, history and criticism, original works and translations. We find lyrics and love-poetry, ballads and religious poetry, poems satirical and comical, with a lengthy consideration of Spenser and the "Faerie Queene", the volume closing with the chapter on the Novel; and a treatment of Lyly, Sidney, Nash, Greene, Chettle, Middleton, and Dekker.

Volume III opens with the predecessors of Shakespeare, with respect to whom Symonds's work is the standard authority in English, but M. Jusserand takes exception to Mr. Symonds's statement that "The chronicle play is peculiar to English literature" (p. 133, note), and adduces instances from French literature, but he adds: "The truth is that, thanks to Marlowe and Shakespeare, England alone produced at that period works deserving a permanent rank in literature". This Book deals with theatres and theatrical performances under Elizabeth, and, after a consideration of the immediate predecessors of Shakespeare, it treats at some length the personal and literary biography of Shakespeare, his dramatic work, his contemporaries and successors, and closes with the aftermath in other kinds of literature. Here are included the poets, travellers, moralists, and observers, the archaeologists and historians, notably Bacon and the religious writers who preceded the storm, not omitting the learned pedant, with his theory of divine right, and his no less learned, but more obstinate, son.

Where we have so much that is well done, it may seem hypercritical to take exception, but the few exceptions are taken in no censorious spirit. Jefferson founded the University of Virginia near the banks of the Rivanna, not "Fluvana", but the adjoining county to Albemarle, in which the University is located, is "Fluvanna" (II, 17, *ad fin.*). The author has not as high an opinion of Dunbar as some other critics have, especially his German editor Koch, of whom we find no mention, even in the bibliographical notes, but Gallic and Gaelic, however, differ. If Dunbar is not a humorous poet, we have none in Scotch literature. He is no unworthy leader of the mighty line that seems to have ended with Burns. Douglas and Lyndsay continue the Scotch tradition, contemporary with the English Hawes and Skelton, which last, even if Erasmus did call him "*unum Britannicarum literarum lumen et decus*", does not, *me judice*, approach Dunbar. Sir Thomas Elyot, whose "Governour" set the standard of education for the time, gives the precepts which the noted poets, Wyatt and Surrey, illustrated in their lives and writings.

It is well to remind us that the French possessed a translation of the New Testament, that of Lefèvre d'Étaples, in 1523, two

years before Tyndale, and of the whole Bible in 1530. Luther's New Testament appeared in 1522, and his German Bible in 1534. The author thinks, and apparently rightly, that Henry VIII would never have left the ancient Church, "if his personal interest had not been at stake". After Wolsey and More come Cranmer and Cromwell. It is sad to think that the Reformation of the Church must be accomplished by such instruments. "But", says M. Jusserand, "this was an age of baseness, of weakened characters, in which the Protestant Archbishop Cranmer sent Protestants to the stake, and the Catholic Bishop Gardiner wrote against the Pope". Henry died on January 28, 1547, and it is a matter of speculation what would have been the fate of the Reformation if he had lived longer. Somerset, however, helped it on, but the death of Edward VI soon followed. "The cause of the Reformation, which seemed lost at the accession of Mary, was won by the martyrs", but would it have been won but for Elizabeth?

We have an attractive description of Elizabeth, and on the whole a just one. It was necessary that she should steer in the true *via media*, and her strong common sense guided her in this path. This was particularly true in respect to religious matters, and if she had acted differently, in all probability we should have had an English "Thirty Years' War". The maritime glory of England receives due recognition, as does the progress of the Kingdom in many ways.

The numerous works of the reign in both prose and poetry are commented on, with pertinent bibliographical notes, and a brief sketch of the classical and anti-classical verse controversy, "Tityrus, /happilie/thou lyste/tumbling/under a/beeche-tree", for which, and similar, Jonson dubbed Fraunce "a fool". It is well that Harvey's "hexameter meditations" did not prevail in English verse. Ascham favors "the Greeks in true versifying", but Gascoigne, Puttenham, Daniel and Chapman, are champions of rime,—with Sainte Beuve. Besides original treatises, as of Sidney and Webbe, translations abound, as Phaer and Stanyhurst of Vergil, Goldin of Ovid, and many others.

M. Jusserand notes "the richness, the variety, the incredible literary fecundity of this country", quite a contrast to the time when Tottel could gather for his "Miscellany" but "a nosegay that could be held in one hand". Soon followed many "Miscellanies", and such-like, similar to Tottel's. Poetical imitators too abound, as Watson with his "Hecatompethia", and other sonnets to ideal and real loves, of which writers Raleigh and Sidney "bear the bell". "Aglæa, Delia, Diella, Diana, Laura, Idea, Coelia, Corinna, Fides, Aurora, Coelica, and multitudes of other divinities, real or imaginary", find worshippers.

Campion has been but recently rehabilitated by Mr. Bullen, who has done so much for our knowledge of Elizabethan literature. Ballads and verse romances increase the stock, and at last comes Donne, with his satires and other verses before he

turned preacher at the instigation of King James. This Book closes with a chapter on Spenser, and a final one on The Novel,—referred to above,—with criticism of Lyly's "Euphues", Greene's "Pandosto" and "Menaphon", Lodge's "Rosalynde", Sidney's "Arcadia", and Nash's tales of rogues and cheats.

Volume III is almost entirely taken up with the drama, of which it gives an interesting account that may be compared with Professor Schelling's two volumes. M. Jusserand thinks that, in both France and England, "the cleverest critics, the most learned and experienced scholars, the thinkers of greatest fame, . . . with the same energy, but widely different results, declared for classical art". Doubtless the increased knowledge of classical art polished "the lawless romanticism inherited from the Middle Ages", but we have only to compare Shakespeare and Racine to appreciate the difference. Through Kyd, Peele, Greene, Lodge, Nash and Marlowe we reach Shakespeare, who "never went to a university". The author pronounces "Edward II" "the first well-conceived and solidly built tragedy in English literature", and Marlowe's "dramatic masterpiece". A whole chapter is devoted to Shakespeare's biography, and another to his dramatic work, but strange to say (!) the much written of Bacon-Shakespeare controversy is altogether neglected; it is to be hoped that it has at last been buried.

M. Jusserand has unearthed the first French criticism of Shakespeare, that of one Nicolas Clément, librarian to Louis XIV (1675-1684), who says: "This English poet has a somewhat fine imagination, his thoughts are natural, his words ingeniously chosen, but these happy qualities are obscured by the filth he introduces into his comedies". Unfortunately we cannot deny the impeachment, but he was only *un anglais barbare*, so let it pass. This criticism remained in MS until M. Jusserand found and published it in the *Revue Critique* for November 14, 1887. The Grand Monarque had a copy of the second folio, and Fouquet had also a copy of Shakespeare's works, which he kept in his garret, and which the learned experts valued at "1 franc" (!) But another French critic well says (1738): "*C'est au tribunal du bon sens qu'il faut le citer*".

The first French translation appeared in 1745, that of La Place, who "celebrated Shakespeare's genius and . . . defended his liberties and his disdain of rules". This was before Lessing, so the French appreciated Shakespeare before the Germans. But the greatest man of letters of his day was Jonson, not Shakespeare. "When foreigners asked English people who was their great man of letters, they did not answer Shakespeare, but Jonson". Saint Amant visited England in 1631, and never heard of Shakespeare. He was lost to fame fifteen years after his death, and eight after the publication of his collected works. Clément, however, in cataloguing Jonson's works, pronounces him *poeta Anglicus percelebris*, and makes a note (afterwards

erased): "Ce poète anglois est un des meilleurs, des plus retenus, et des plus modestes", which last criticism we may take the liberty of doubting. Jonson, doubtless, suited better the French taste. "Jonson's great concern through life was literary art". His "learned sock" was more highly appreciated by French critics than Shakespeare's "wood-notes wild". M. Jusserand says: "While with the latter [Shakespeare] fantasy, lyrical imagination, independence, alertness, and fiery passion predominated, the other [Jonson] was for reason, observation, truth, accuracy, precedents, deliberation". Jonson was not unappreciative of his own attainments. "He was better versed", he said to Drummond, "and knew more in Greek and Latin than all the poets in England". This was, doubtless, true, but it might have been left to some one else to say it. "Volpone" is rightly called "his masterpiece", but it is a hard play to expurgate; it must be taken as it is, for expurgation is emasculation. "The noble figure of Celia, 'the blazing star of Italy', a rare type in Jonson's theatre, makes the dark group of vultures, foxes, and ravens stand out even darker". But I must pass over the other contemporaries of Shakespeare, and his successors, closing with Shirley, who survived the Restoration, and I must neglect "the aftermath" even though it contains so notable a figure as Bacon. "In the distance the storm was rumbling; soon it was no longer in the distance". The succeeding volume will treat the *diu minores* of this century, and will include the *Jupiter optimus maximus*, who has enriched English literature with that epic which alone deserves to be compared to the works of Homer, Vergil, and Dante.

JAMES M. GARNETT.

The First Grammar of the Language spoken by the Bontoc Igorot, with a Vocabulary and Texts—Mythology, Folklore, Historical Episodes, Songs. By Dr. CARL WILHELM SEIDENADEL. Open Court Publishing Company, Chicago, 1909.

The book is a handsomely bound quarto volume of XXIV + 588 pages, dealing with one of the minor languages of Luzon I, about which, up to this time little or nothing has been written. Dr. Seidenadel has reduced the language to writing, and has given students of Philippine languages a work which will greatly increase their knowledge of the northern group of these languages, the better known members of which are Ibanag, Iloko, and Pangasinan. The author shows himself a careful observer, as well as a scholar having some acquaintance with the principles of linguistic science, and his work is probably, all things considered, the best grammar of a Philippine language that has yet been published.